

# Primitive Woman and Modern Unrest Motifs in Theaters This Week

**"The Bird of Paradise," With Stock Production of "Paid in Full," Offer Only Dramatic Bills and Divide Interest With Caive in Vaudeville and War in Pictures.**

With only two of the local theaters open with dramatic entertainment the present week still offers a most varied amusement program. Mme. Emma Calve in vaudeville at Keith's, is perhaps the big attraction, but the very beautiful Morocco production of "The Bird of Paradise," the Poll offering of Eugene Walter's "Paid in Full," and the Newspaper Syndicate War Pictures at the Columbia give variety to what promised to be a dull week.

While the National will be dark so far as dramatic entertainment is concerned, the Elmdorf lectures this afternoon and Thursday night, and the McCormack recital Friday night will draw forth their quotas of amusement seekers. At Keith's, besides Mme. Calve, the usual big vaudeville bill will attract. The Casino opens a new era with three vaudeville shows a day, a matinee and two night performances, and the Gayety burlesque with pictures and vaudeville at the smaller houses are each attractive programs.

## BELASCO.

In "The Bird of Paradise" which will again be presented at the Belasco this week, the producers have a New York success, which is perhaps more peculiarly Western than any other of the Western-made dramas, which from time to time have been received with acclaim in the metropolis.

The author, Richard Walton Tully, is a graduate of the University of California. The producer, Oliver Morosco, is the Western genius who has taken New York by storm in the past three years. The story of the play itself concerns the western insular possession, Hawaii. The action, with-out exception are either Western-born or have won their stage laurels in the West.

The play tells of Paul Wilson, a young American, who falls in love with a Hawaiian girl named Luana. The interplay of desire and hate and regret which ensue formulates the strong web of drama with which the story is woven, not only one of the strongest plays of recent years, but a drama having great literary quality.

Lenore Ulrich will be seen as Luana, the poor little savage, who finds that personal charms are not all that is necessary to hold a man's heart. In the large cast are William Desmond, Mary Grey, Laura Adams, David Hartford, Robert Morris, James Nelson, John W. Burton, and a number of others, including the original band of native Hawaiian singers and players, who add realism to the play with their weird music and native songs.

## COLUMBIA.

The war will be reproduced in Washington at the Columbia Theater this week. The reproduction is on motion pictures produced by the most daring staff of photographers who ever invaded a battle field. One of the photographers was caught between the two armies and the trenches shuddered as they observed the apparent end of this courageous camera man.

Any possible doubt as to the genuineness of these pictures will be allayed by the vivid and accurate reproduction of the real action of troops, the devastating effects of the powerful siege guns, the long range guns in action, and the terror-stricken inhabitants fleeing from the doomed cities.

Scenes showing red cross nurses, some of them of royal birth, affording relief to wounded soldiers, assisting in the comforting of distraught mothers and orphans graphically picture the self-sacrificing and noble activity of these men and women who contributed their services to Red Cross operations can be imagined. The musical numbers are by Dan Doby, while the book was written by W. H. Schubert. On Friday evening there will be special features introduced.

## GAYETY.

"Sliding" Billy Watson comes to the Gayety Theater this week with his "big burlesque carnival." Watson's form of merrymaking is said to be absolutely unique and without competition.

## COSMOS.

A pretentious musical comedy, "Little Miss U. S. A.," by Fred Rath, with lyrics by Earl MacDowell and music by Walter L. Roseberry, will be presented at the Cosmos Theater this week by a company featuring Florence Hinton, Harry A. Brown, Robert Alton, Victorio Griggs, Alice Moran, Jeanette Bickley, Madeira Gribbon, Fink Armstrong, and Lucille Hartwick.

Another big feature will be "Forty Miles from Nowhere," a rural farce in which Frank C. Harris and Florence Randall, with their company, present the romantic story of a green grocer and a stranded southerner.

Other attractions include "Annie Walker," starring the Old Town, in a miniature minstrel show; the "Oakland Slayers" in songs and Spanish dances; and Elliott and West, in songs and dances. The bill will be changed Thursday.

## CRANDALL'S.

This week's program of photoplays at Crandall's Theater begins today with two features, "Charlie Chaplin" in the Essanay comedy, "In the Park" and the drama, "When Lions Roar."

## MOORE'S STRAND.

Marguerite Clark will be featured at Moore's Strand Theater next week from Sunday until Wednesday in Grace Livingston Furness' comedy-drama, "Green in Green." The piece derives its title from the celebrated plot in Scotland where eloping couples were quickly married.

The remainder of the week will be devoted to the screen debut of Edith Wynne Matheson in "The Governor's Lady," one of Belasco's many legitimate presentations. Edith Wynne Matheson gained her early stage experience with the late Sir Henry Irving in England.

A special feature for the week will be the latest metropolitan novelty, "The Animated Song Pictures." These songs and pictures will be interpreted by a recognized soloist.

## B. F. KEITH'S.

Mme. Emma Calve, the grand opera diva, and rated as the most finished actress in the musical world of the present day, will this week make her Washington premiere in vaudeville, under the immediate direction of Victor J. Manager E. F. Albee, of the B. F. Keith circuit.

Mme. Calve will have entered upon only her third week in her new sphere tomorrow, the other two having been spent at the B. F. Keith New York Palace Theater, where attendance surpassed all previous records. The advance sale here indicates an equal, if not greater, amount of interest.

Mme. Calve will be presented in costume to sing some of the most famous songs of the world, principally the "Habanera" from Bizet's "Carmen," "The Myster" from D'Almeida's "Le Cid," "Dorinda" from Le Clairon, and concluding with encore numbers such as "Swanee River."

Mme. Calve is said to be in superb voice, and will sing at every one of the performances this week, including next Sunday at the two concerts. The regular Keith scale of prices has not been increased. It is learned that Mme. Calve's act occurs in the last half of the program, being the second after the intermission.

Other attractions in the supporting bill will be the Kijiyama, the Japanese mental concentration man; Ray Dooley, the minstrel comedienne; with Edith Graham and Gordon Dooley; J. T. Duffy and Mercedes Lovens; in "Springtime"; Bert Fitzgibbon, the original "Duffy Dill" comedian; Earle Reynolds and Nellie Donagan, the dancing roller skaters; Angelo Patricolo, the piano virtuoso, and the Alexander Kids.

## POLI'S.

The Poli Players are to be seen this week in Eugene Walter's first great dramatic success, "Paid in Full." Since this play was produced the author has written a number of important dramas, but it is doubtful if any of the later productions have appealed so generally to all classes of playgoers as has his "Paid in Full."

The principal characters in "Paid in Full" are Mr. and Mrs. Joseph Brooks and Captain Williams, a retired ship master, who is Brooks' employer, and who is also suspected by Brooks of being in love with Mrs. Brooks. Brooks is working for \$5 a week and is living comfortably in a Harlem flat. But the young man, who is certain of his associates can afford more theater parties and more visits to the race tracks than he eventually, he steals a large sum of money from his employer. When the day of reckoning arrives Brooks leads with his wife to go to Captain Williams and beg for mercy. The scene between Mrs. Brooks and Captain Williams is one of the most dramatic in the whole realm of the stage.

Maud Gilbert, Rockfellow, Robert Lowe, and Gavin Harris will be seen in the leading roles.

## CASINO.

Harris W. Watkins, an experienced manager, of New York and Philadelphia, has been placed in charge of the Casino Theater by the Mayer Amusement company, under a new policy which will insure three performances a week, two hours each, the matinee at 2 p. m., with all seats at 10 cents, and evening performances at 7 and 9 o'clock. The prices will be 10 and 20 cents. Five acts of vaudeville will be presented in addition to a feature photoplay.

The last feature this week will be "Augustus Thomas" the "Gothic" presenting Ethel Barrymore. Other acts will include the farce, "Ward 22," the fun of which requires six people, and will include Edith Meath, a singing comedienne, Edgar Forman and Company in "A Day at the Circus," Burns and Allen in songs and dances, and another act to be announced later.

Manager Watkins announces that the acts for his show will be selected from the audience to cater to lovers of refined vaudeville.

## GARDEN.

Gaby Deslys will be featured at the head of the week's program at Moore's Garden Theater today in "Her Triumph."

Low Dockstader will be seen tomorrow and Tuesday in Hal Reid's popular play, "Dan." The drama tells a heart story of slavery days and the civil war, and Mr. Dockstader presents a character of the faithful old slave, and a dramatization of the famous story of "Gabriel" will be seen in "The Treasure of the Louisiana."

For the remainder of the week Manager Moore announces the first local showing of the Mutual Master-Pictures, the first feature being Richard Harding Davis' story, "The Last House," featuring Lillian Gish, and produced under the direction of David W. Griffith. The "Last House" is the latest picture of the United States.

## STARS AT CAPITAL THEATERS THIS WEEK



WILLIAM DESMOND AND LENORE ULRICH-BELASCO

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## Twinkling Stars and a Satellite or Two

When the late Mr. Shakespeare wrote the famous sonnet that treats of "music's muse" he sought to convey an idea which does not seem to have gained a very general understanding in this age of high salaried opera singer's music.

The idea was, broadly speaking, that music was a real, vital thing of itself and that an adequate interpretation of whatever melody might be offered conveyed the thought of the musician, even though it might not entirely compass the meanings with which the thought is sometimes furnished.

The visit of the San Carlo Opera Company here, realized this Shakespearean idea to musicians who were patrons of the performances. And recalled it also for the reason that most of the patrons who crowded the Belasco at practically every performance were music lovers—patrons and not patrons of the great musical theater.

It is rather odd that the season of grand opera which the San Carlo Company has every reason to feel proud of, should be followed by two weeks of entertainment in which two especially well-known singers of the vaudeville bill, Carl Jörn and Emma Calve, this week, while both these singers are referred to as price tag artists, this does not mean that they have any false ideas about the greatness of their music to be heard in the world.

The idea of grand opera, which was popular largely through the painstaking way it was presented by totally unknown singers followed by the best known of singers in a music hall was a curious situation that called to mind. Had Carl Jörn or Emma Calve appeared with the San Carlo Company the automobiles outside the theater at each performance would have confused traffic for half a dozen blocks. It was the music's music that the San Carlo Company depended upon to give the names of their artists. And they really gave the music's music in a surprisingly satisfactory manner.

Training the face to smile—that is, a system of physical training with the ultimate object of making the smile and convincing smile that carries conviction of pleasing personality behind it. This is the system that has come to our attention. The promoter of the business is Leonore Ulrich, the young woman who is to be seen this week in "The Bird of Paradise" at the Belasco.

There are so many self-proclaimed apostles of the smile among the ladies and gentlemen seeking publicity for their dramatic efforts that the mere announcement by her press agent that Miss Ulrich is known as a girl who has never frowned except as part of a dramatic effort, would hardly be worthy of more than passing attention. But Miss Ulrich's press agent doesn't know—else he would have used it himself—that his young starlet is the inventor of the system of smile culture. If it must be called that.

The system is, broadly, this: The shape of the mouth has practically nothing to do with it. It is, of course, presupposing a mental disposition to look happy. Miss Ulrich declares that the shape of the mouth can be changed by the downward droop of the lips, which is the correct accompaniment for mourning, can be transformed into a perpetual upward curve, the foundation of the smile, if the subject will but practice. The lips must never be shut tightly—no, even in going to sleep. Whenever possible the beginner should practice curving the lips upward.

The teeth should be carefully looked after, and no gold should be permitted to show in them as filling. The teeth form a very important part of the smile. With the proper amount of simple physical culture there should also be the cultivation of a smiling mental attitude, and it will be for a real, frank, open smile will result.

The great American play is being written to do with it. It is, of course, presupposing a mental disposition to look happy. Miss Ulrich declares that the shape of the mouth can be changed by the downward droop of the lips, which is the correct accompaniment for mourning, can be transformed into a perpetual upward curve, the foundation of the smile, if the subject will but practice. The lips must never be shut tightly—no, even in going to sleep. Whenever possible the beginner should practice curving the lips upward.

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American dramatist who recognized his own ability—or of the great American producer, who had the cost of utilizing that ability. A day or two ago the from the performance thereof, with unduly anticipated profits has been behind this statement when it has been made. But now it is made with the authority of all the members of the American Society of Dramatists and Composers.

Being unable to do so among themselves which one of them has the right and ability to produce the great American play, they have compromised by agreeing to write a composite play by pooling the ideas of each and giving the public the benefit of making the public what might be called the joint—which, has not yet been determined. There are seventy eminent playwrights engaged on the task with Augustus Thomas in charge.

Just one thing laughable and commendable has been done. The composite playwright, if we may call it that—has selected Elsie Ferguson as the great American play to play the great American play after it is written. As has been suggested, future events will determine whether this will be a triumph or a joke on Miss Ferguson. But there can be no doubt of the compliment the playwrights have intended or of the confidence that Miss Ferguson as a real American actress of intelligence and ability. Her selection was made by secret ballot, and she was named by such large majority that it was practically unanimous.

Having disposed of the important matter of what actress will have the big part, the business of writing the play can now proceed!

## Heads Special Cast in Shakespeare Festival

In connection with the meeting held at the Public Library here under the auspices of the Drama League to awaken general interest in the Shakespearean tercentenary next year, T. Vershall Chubb, who addressed the meeting has announced that Margaret Anglin will head the special company that is to present the Shakespearean festival during the celebration. Miss Anglin expects to associate with her, for the production of "Othello," at least, Gerald Savory, who is much interested in the project.

The first performance by the special company, next year in Forest Park, St. Louis. The numerous singers, dancers, choruses and supernumeraries of all kinds, who are assembling and drilled time and again, the company will visit. It is the hope of the Shakespeare tercentenary promoters to give a most satisfactory performance in fifteen or twenty of the larger cities in a most elaborate manner.

## Farewell to Desraeli.

Announcement has been made that George Arliss in "Desraeli" will be the attraction at the National for the week of April 5. Mr. Arliss is returning from a tour of the Pacific coast and has had an unusually successful season. This is his last season in Louis N. Parker's play and his departure will be a farewell in the nature of a farewell in his greatest part.

### ZUDORA

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Which Follows the "Million Dollar Mystery"

Whatever you do, manage to see this wonderful photoplay by two of America's greatest authors—Daniel Carson Goodman and Harold MacGrath. 20 episodes—20 baffling mysteries. Each episode complete. Cast of 1,000, 3,000 scenes.

You will be given another opportunity to see beautiful Marguerite Snow in Thanhouser's greatest photoplay—ZUDORA.

ZUDORA, the Beautiful Girl Detective. Endowed with Supernatural Powers of Hypnotism and Deduction. Solves Another Puzzling Crime Mystery.

This Remarkable Production Will Be Presented in Washington at the Following Theaters, in Order Named:

**Odeon—Church St. Near 14th N.W.**  
Will show episode No. 16, Friday, March 26.

**Navy—8th and Pa. Ave. S. E.**  
Will show today episode No. 15.

**Foraker—1122 20th St. N. W.**  
Will show episode No. 16 today.

**Howard—620 T St. N. W.**  
Will show episode No. 9.

Exhibitors, get in touch at once with C. G. Powell, the Thanhouser Exclusive representative, at Mutual Exchange, 428 9th St. N. W., Washington, D. C.

Produced by Thanhouser Film Corporation, New Rochelle, N. Y.

Producers of "The Million Dollar Mystery"

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